STAY HERE

ギィ
I... I'M SORRY... I PLANNED TO GET HOME SOONER.
DAD...
WHAT TIME DO YOU THINK IT IS?
HMPH. YOU JUST GET HOME? YOU'RE LATE
DON'T RAISE YOUR VOICE. YOU'LL WAKE TERRY UP.
IT'S THE TRUTH! BELIEVE ME!
HMPH.
NOT TODAY, I WAS...
I BET YOU WERE WITH SOME LOSERS IN TOWN AGAIN.

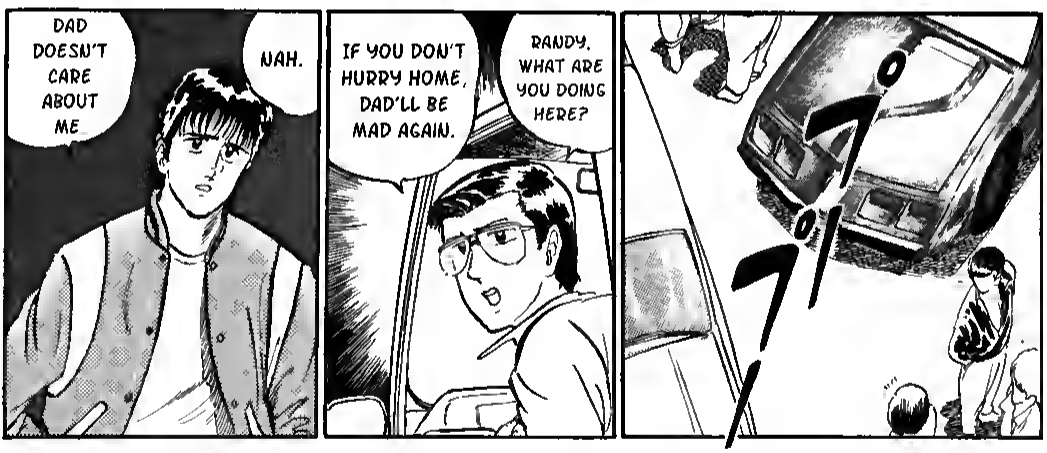
TERRY...
I TOLD YOU WE'D TALK TOMORROW. DON'T BE SO LOUD.
WHY DON'T YOU EVER LISTEN TO ME!?
WAIT, DAD!
THAT'S ENOUGH FOR TODAY. GO TO SLEEP. WE'LL TALK ABOUT IT TOMORROW
THAT YOU DON'T CARE.
OR IS IT BECAUSE I'M THE SON OF YOUR DIVORCED WIFE
ARE YOU REALLY WORRIED ABOUT ME?
TO-MORROW. THAT'S WHAT YOU ALWAYS SAY.
THE SITUATION
SORRY WE WOKE YOU UP, TERRY.
I'VE GOT A TEST TOMORROW. LET ME SLEEP.
DAD, RANDY DO YOU KNOW WHAT TIME IT IS?
STOP THIS, RANDY!

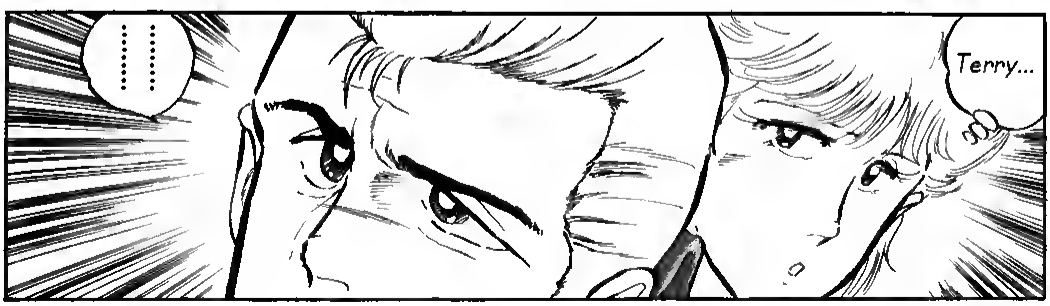
YOU GO TO SLEEP TOO, RANDY.
RANDY.
YOU'RE A GOOD KID, TERRY. I WISH I WAS YOUR MOM'S KID, TOO.
WH... WHAT?
.....
.....
YOU STAY A GOOD KID.
I'M JUST A PUNK. NOTHING GOOD'LL COME FROM ME.
カチャ

WHY DON'T YOU ROUGH HIM UP?
YOUR DAD'S TERRIBLE, MAN...
WHAT? WHAT'S WRONG?
DROP IT, TONY
MY SECOND MOM BROUGHT HIM WITH HER. HE'S NOT MY REAL BROTHER.
DON'T YOU HAVE A BROTHER?
BUT HE'S MY ONLY BLOOD RELATIVE
I LOVE MY DAD. SOMETIMES I DO FEEL LIKE ROUGHING HIM UP...
RANDY.
IT'S FINE.
RANDY... SORRY I ASKED.
DEAD. I DON'T KNOW WHERE MY REAL MOM IS.
WHAT ABOUT YOUR MOM?

.....
DON'T SEE YOU OUT MUCH, TONY. NINA GOT CAUGHT UP WITH ANOTHER GUY.
NINA DID?
SARA.
HI!
MY ONLY IN IT FOR YOURSELF
SORRY MAN, YOU GO ON AHEAD.

INOKI
BIG·APP


DAD DOESN'T CARE ABOUT ME
NAH.
IF YOU DON'T HURRY HOME, DAD'LL BE MAD AGAIN.
RANDY, WHAT ARE YOU DOING HERE?
ブロロロ


……
Terry...

THEN WHY ISN'T HE HERE?
WHAT ARE YOU TALKING ABOUT? I'M OUT HERE LOOKING FOR YOU BECAUSE HE'S WORRIED
O.HENRY

WH... WHAT ARE YOU DOING!?
TONY!
SO THAT'S HOW THINGS ARE
HEHE.. I SEE.
WHAT DID YOU DO TO TERRY!?
NINA
TERRY!
I'M TELLING DAD ABOUT THIS, RANDY.
YEAH... SORTA.
BIG-AP
WHAT A BASTARD... YOU KNOW HIM?
I'LL REMEMBER! GOD DAMN IT!

GET OUT! I DON'T WANT TO SEE YOUR FACE AGAIN!
Y YOU IDI OT
FINE! JUST HAVE TERRY THEN, YOU IDIOT!
I WON'T HANG OUT WITH THOSE GUYS EVER AGAIN...
I'M SORRY. IT WAS ALL MY FAULT FORGIVE ME.
.....

I'M NEVER COMING BACK!
WHATEVER... THAT'S ENOUGH!
HA HA.
HAH... HAH... HAH
sniff-hah
sniff
hah
sniff
hah
hah
hah
sniff-hah
...HAHAH.

I JUST WANTED SOME ATTENTION FROM DAD, BUT I NEVER THOUGHT TONY'D DO THAT
THAT WAS DUMB IT'S YOUR FAULT.
I KNOW IT.
YOUR DAD'LL UNDERSTAND, ONE DAY.
IT WAS JUST BAD LUCK.
YOU'VE GOTTA BE HONEST WITH HIM ABOUT YOUR FEELINGS
HE SAID HE DIDN'T WANT TO SEE MY FACE
THAT'S NOT TRUE. I'M SURE HE'S WORRIED ABOUT YOU.
HE HATES ME.
YOU LIKE ME, SARA?
I GUESS SO
O. HENRY
.....
HONEST WITH HIM...?

THAT DOESN'T MATTER RIGHT NOW.
I'VE GOTTA GET TERRY TO STOP... THAT.
BUT I UNDERSTAND HOW YOUR DAD FEELS.
OF COURSE
O.HENRY
AND WHAT ABOUT ME, RANDY?
I LOVE YOU.

I KNOW. SORRY MAN.
2G AIN'T CHEAP.
G
.....
YEAH, EVEN RANDY DOESN'T KNOW.
WE HAVEN'T TOLD TONY EITHER.
NO ONE KNOWS ABOUT THIS, RIGHT?

WHERE?
SARA SHOULD BE WAITING SOMEWHERE.

Terry...?
Bin
Bin

TERRY!
HM?
WHAT'S UP, RANDY?
WHAT ARE YOU ON...!?
STOP IT, TERRY...

RANDY
RA...
...AH.
TERRY.
TERRY...
.....

RANDY...
CHATTER
CHATTER
CHATTER
WHY DID I...
N... NO WAY...
.....
QUIT TALKING AND HURRY!
BUT TERRY...
LET'S GET OUT OF HERE!
.....
.....

TERRY...
TERRY, DON'T DIE...
TERRY!!
No, he didn't
TONY SHOT HIM!
IT WAS TONY!

RANDY WAS GOING TO STOP TERRY FROM TAKING DRUGS.
TERRY WAS ON SOMETHING. IT'S YOUR FAULT.
NICK.
I WON'T.
YOU GOING TO TELL THE COPS ABOUT THIS, SARA?
HE KNEW ABOUT IT?
RANDY'S THE ONE WHO SHOT HIM.
WE'VE GOTTA DO SOMETHING ABOUT RANDY BEFORE TONY GETS CAUGHT.
TONY...
TONY DID IT.
BUT THE POLICE ARE LOOKING FOR TONY.
YEAH, OTHERWISE SHIT MIGHT GET BAD FOR US.

WHAT SHOULD I TELL DAD...
SHOULDN'T BE THINKING ABOUT YOUR DAD RIGHT NOW, MORON.
TONY'LL PROBABLY KNOW, TOO.
YEAH, YEAH. RANDY KNOWS.
COOL IT, RANDY!
I NEVER HATED ANYONE! I EVEN LOVED TERRY!
I KILLED TERRY...
HE WAS COKED OUT OF HIS MIND.
TERRY TRIED TO SHOOT YOU.
WE'VE GOTTA MAKE 'EM DISAPPEAR BEFORE THE COPS GET TO THEM.
IF RANDY GETS PICKED UP, THAT COULD SPELL TROUBLE FOR US.

BECAUSE. DAD WOULD LOSE IT IF HE KNEW.
WHY'D YOU KEEP YOUR MOUTH SHUT 'TIL NOW?
I SHOULD HAVE TOLD DAD BEFORE SOMETHING LIKE THIS HAPPENED..
TERRY WAS ON DRUGS? YOU KNEW?
TERRY IS EVERYTHING TO HIM.
RANDY
WE'VE MARKED EVERYWHERE THEY'D GO.
CALL US RIGHT WHEN YOU FIND THEM
WE'RE GOING TO THE BIG APPLE.

I'M GOING TO GO TO THE COPS AND TELL THE TRUTH.
LET'S STOP RUNNING, TONY.
BIG APPLE
IT'S COOL. I'D HAVE PANICKED IF I STAYED THERE ANY LONGER.
YEAH, THAT'S FOR THE BEST. SORRY I MADE YOU RUN AWAY.
STING
NICK AND HIS GUYS.
WHO WAS HE BUYING THE DRUGS FROM, ANYWAY?
YOU BASTARDS
SORRY TONY.
THAT'S RIGHT, US.

YOU SHOULD START CONSIDERING THE TROUBLE THAT'D CAUSE OTHERS.
SO, TERRY WAS HOPPED UP ON COKE WAS HE?
TURNING YOURSELF IN? I RESPECT THAT.
I'M GOING TO GO TELL THE TRUTH NOW.
MAKES ME REGRET RUNNING WITH YOU GUYS.
YOU GUYS ARE TURNING INTO SCUMMY GANGSTERS...
GUH.
BUH.
SHUT UP!

FUCKER!

RANDY!

GET OUT OF HERE!
SHIT! IT'S THE COPS!
WHAT'S THE PARTY FOR?
HAH. FOUND OURSELVES QUITE THE MEETING BY FOLLOWING TONY STEGMAN'S CAR.
TOO LATE!
SARA!
RANDY!
BRING THEM ALL IN!
MOTHER FUCKER!
LET ME GO, ASSHOLE!

TELL THEM, RANDY.
WAIT, TONY DIDN'T DO ANYTHING
HUH?
YOU'RE A MURDER SUSPECT.
YOU'RE TONY STEGMAN, RIGHT?
RANDY.
MR. HOOKER.
...D... DAD...
...I... I SHOT TERRY...
.....
D. HENRY

I NEVER HATED TERRY.
BUT I DIDN'T MEAN TO... PLEASE BELIEVE ME...
I MEAN, I'VE BEEN JEALOUS OF ALL THE ATTENTION HE GOT FROM YOU BEFORE...
BUT... I LOVED HIM.
HM?
INS-PECT-OR.
HE DID HIS BEST.
DON'T YELL AT RANDY, MR. HOOKER.
WE FOUND DRUGS ON THE BODY.

END

When I got word that "Bachi-Atari Rock" was going to be released in a special edition, I rushed to read my old copy of it. I have various copies sealed in envelopes, but no matter which one I took out I'd get this deep feeling of embarrassment before I felt any kind of nostalgia. It felt kind of like my clothes were being ripped off piece by piece in front of the general public for every page of each copy I'd read.

Aside from that, there was one thing that horrified me when they were showing me the draft of the special edition. They had "It's Late" at the end of the volume. It is my debut piece I drew when I was a sophomore in high school that got an honorable mention for the Tezuka award and publication in a certain magazine, something I should celebrate, but... At this point in time I'd rather put the copies in a duralumin case, lock it with 700 keys, bury it 500 meters underground and build a gigantic building on top of it, that's how really, really, REALLY embarrassing it is to me. I'll just say that it's a love story. So of course, I asked them not to include it here. I don't imagine it'll be seeing the light of day ever again. That's what I wish.

So because of that, I offered another piece I'd written in my second year of high school called "Stay Here" instead. The art doesn't change much from "It's Late," but for some reason I'm okay with it.

And in the end, my newest one shot "Setting Up to Bomb" was set to be included at the front of the volume. This also means that "Setting Up to Bomb" ends up being the main story...

Well, whatever the case, I'm happy that my older works are getting a nice new publication.

Setting Up To Bomb

I did not write this story because of the current comedy boom. I've had this idea for a serialization for a long time. But the reasoning that stopped me was that you couldn't draw manzai two-man comedy.

I wrote "Shiba Inu," stories about comedians, before I did this one, and felt like I'd better grasped how to do it giving me some confidence. But like I thought, writing the manzai routines and jokes is really tough.

Also, there's something I realized while writing it. It's really hard to make readers think the self-proclaimed, popular king of comedy in the classroom is actually funny, like the one that shows up in the story. It's because readers usually seem to think that the kind of weird, stupid kid is funny, and not the popular funny guy. There have been a lot of times where readers got laughs from characters that I'd never intended to be funny. There are plenty of times in my manga where laughs come from a naturally stupid character or failures. I found that I can't use that particular pattern to get laughs when drawing someone who is actively funny. The king of laughs in the class would end up getting fewer laughs from readers than some weird, disliked guy if you do things wrong. But in the story, the king of laughs in the class ends up funnier. And if that's the case, it'd end up giving even me, drawing the readers, a weird sense of unease.

So for me, I had to find a new way to make readers laugh through the characters, rather than through situations for when this got published. In "Shiba Inu", I didn't include any of the comedy portions, but that won't fly in a shounen magazine. I know that I also like brighter, cheerful things reaaally well.

Bachi-Atari Rock

This is my debut piece in this magazine. I gave thought to serialization when I drew it. It's a piece that taught me that I like this kind of story.

Some of you might know, but I come from a temple family. So, I asked my dad for some temple pictures and materials because I'd be drawing a manga about a priest. Dad thought, for some reason, that I'd be drawing a Buddhist sermon kind of manga and gladly gave me a ton of help. I don't have to tell you the rage that I endured after publication.

This piece is in an extremely important place for me, but I get sad every time I see it, and just feel very apologetic towards my parents and relatives.

It's kind of a mystery to me why Katsushi and Muneji speak so politely to Taison, looking at the story now.

Let's Spend the Night Together

I did this with a front page colored page for an additional issue as an impertinent newcomer.

One of my gods of manga is Kobayashi Makoto. You could easily say that my comedy patterns received a lot of influence from Kobayashi. It's especially obvious in this.

Before this manga, I never thought I'd need comedic elements in my work. So this piece was certainly epoch-making for me.

Jumpin' Jack Flash

I can't really say this is a great story aside from the fact that I worked real hard on the art.

I drew this after "Let's Spend the Night Together" but I thought this style would be impossible.

Synchronicity

This is a piece I fought and won publication for, shopping my name around after completing my assistant stint with Hara Tetsuo. My art design changed quite a bit after doing assistant work. You can tell that it's influenced by Hara and Taniguchi Jiro.

The presentation is a bit lacking, but I wanted to draw something in the world of men.

Mysterious Kid

I drew this in my third year of high school and won an honorable mention for the Tezuka award.

I can't even begin to measure how much influence the movie "The Sting" had on me. The first night I saw it on TV was when I was in middle school, and I was so pumped up I couldn't sleep a wink afterwards. That might have been the first time I truly experienced entertainment, thinking of it now. I thought, so this is amusement. Afterwards, I always thought to myself that I'd like to do that kind of story. It has to be set in the 30s in New York or Chicago! I got the rest of the idea from watching TV, of course, and seeing a movie about underground wrestling called "Paradise Alley."

I consciously thought of Robert Redford and Paul Newman for the two main characters.

Stay Here

Popular at the time of this piece were youth movies of Susan Hinton's young adult generation. I thought to myself that I'd love to have Matt Dillon's face if I was born again. Though that doesn't really matter. There are things you can really sympathize with in sad stories, so I wanted to turn that into a manga. Also, "East of Eden." I was influenced by tons of Western films at this time.

It was my last candidate for a Tezuka award, but I remember receiving criticism along the lines of, "Influenced too directly by movies," "Why does he always draw stories in foreign countries?"

I met one of the judges at the time the other day, Motomiya Hiroshi, and he remembered my sketched drawing of James Dean. It was really moving.

The piece wasn't received too well but I really like it, so I want to remake it and set it in Japan someday.

Morita Masanori

Published in

Setting Up to Fail
Weekly Shounen Jump 1987, Combined Issues #5 & 6

Bachi-Atari Rock
Weekly Shounen Jump 1987, Issue #50

Let's Spend the Night Together
Weekly Shounen Jump 1987 Winter Special

Jumpin' Jack Flash
Weekly Shounen Jump 1987 Summer Special

Synchronicity
Weekly Shounen Jump 1986 Summer Special

Mysterious Kid
1984 Jump Super Comics "Bachi-Atari Rock" Collection

Stay Here
1983 Unpublished